DRASNIN PRODUCTIONS, INC.
180 East 79th Street
New York, New York 10021
(212) 988-2409

March 28, 1986

Ms. Kai Fujita, Business Manager
FRONTLINE
WGBH
125 Western Avenue
Boston, Massachusetts 02134

Dear Kai:

Please find enclosed the following program materials for the FRONTLINE broadcast "Hollywood Dreams":

A completed music cue sheet (please note that the music in this film was recorded on location at the time of filming -- "Hooray for Hollywood" at the Fantasy Tour Office and "Paradise Cafe" from the cassette recorder being played by the star polishers);

A visual arts sheet;

A stock footage cue sheet (not applicable);

A complete transcript of the program;

A list of credits and a list identifying all major participants;

The list of people to be identified in the program does not apply (i.e., none);

The outtakes are not being shipped, per the instructions of Janet McFadden.

In addition, please find enclosed suggested on-camera copy for Judy Woodruff's open and close.

DuArt is shipping directly to FRONTLINE (also for delivery on Monday, March 31), the one-inch video-tapes (in separate shipments), and the 3/4" cassettes, as specified in the delivery requirements. As discussed with you on the phone today, the mix elements will be sent next week by United Parcel.

2. Kai Fujita
Deliverables for "Hollywood Dreams"
3/28/86

I believe this accounts for all program materials due for this broadcast. As in the past, I would very much appreciate receiving a 3/4" and a VHS cassette of the program as broadcast, and six (6) copies of the transcript. Thank you very much.

All my best.

Sincerely,

Irv Drasnin

OPEN

Hollywood. The name itself is enough to inspire dreams, a magnetic force that's attracted generation after generation of Americans to a place where -- in the movies, at least -- dreams can come true.

We know about Hollywood from generations of press agents and promoters. But they haven't told us much about the real Hollywood.

Behind the scenes, there's a side of Hollywood you don't see. To understand the movie business, it's not enough to go on location where movies are made. You have to go to the office buildings, where the deals are made.

That's what Producer-reporter Irv Drasnin discovered as he made some unscheduled stops on a FRONTLINE tour of Hollywood.

This is his report: "Hollywood Dreams."

CLOSE

To the perennial question of which counts most in Hollywood, art or commerce, the answer must be: both.

We analyze the movies, and argue about them. We discuss them as issues of mass culture or mass entertainment. We spend millions to make movies.

But in the end, what we do about the movies -- over and over again -- is go to see them.

Next week, FRONTLINE goes to ...

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"HOLLYWOOD DREAMS"

CREDITS LIST

Produced by: Irv Drasnin

Written by: Irv Drasnin

Co-Producer: Tom Casciato

Camera: Don Sellers

Film Editor: Linda Spain

Sound: Alan Barker

Assistant Camera: Jeffrey Kimball

Assistant Film Editor: Judith Wolff

Production Assistant: Stacy Starr

Research: Tom Casciato

Sound Mix: Dominick Tavella

HOLLYWOOD DREAMS

LIST OF MAJOR PARTICIPANTS

Bill Ashley, Fantasy Tour Guide (not identified in film)

Jeremy Zimmer, agent, International Creative Management

Bill Block, agent, International Creative Management

Scott Rudin, Executive Vice-President, Production,
20th Century Fox studio

John Miller, director

Mike Fenton, casting director

L'Wren Scott, actress

David Kagen, Acting Teacher (not identified in film)

Larry Gilman, acting teacher (not identified in film)

Richard Hilton, actor (not identified in film)

DRASNIN PRODUCTIONS, INC.
180 East 79th Street
New York, New York 10021
(212) 988-2409

March 25, 1986

DuArt Video
245 West 55th Street
New York, New York 10019

Work Order for FRONTLINE documentary "Hollywood Dreams"

Please see the attached sheets, which specify our requirements for the film-to-tape transfer of "Hollywood Dreams."

In addition to the one-inch master, protection master, and 3/4-inch cassettes, we would also like to have three (3) VHS cassettes.

Thank you.

Irv Drasnin

Program Materials

1. a one-inch (1") videotape master (the Documentary Master):

   (a) with full mix on audio channel one, sync dialogue, music and effects on audio channel two;

   (b) with ascending continuous drop frame S.M.P.T.E. on the cue track; and

   (c) without titles, credits, or identification supers.

2. a one-inch (1") videotape protection master of the Documentary Master, meeting same specifications;

3. Four (4) ~~two~~ (2) 3/4 inch videocassette dubs of the Documentary Master with full mix on audio channels one and two;

4. two (2) 3/4 inch videocassette dubs of the Documentary Master with identical S.M.P.T.E. visually "burned in", full mix on audio channel one, and sync dialogue, music and effects on audio channel two;

5) three (3) VHS cassettes.

5. 1/4 inch 7 1/2 ips mono tape copies of effects loops and any other effects added to the mix from other sources when available;

6. all mix elements;

7. a completed PBS music cue sheet;

8. a completed PBS visual arts cue sheet;

9. a completed WGBH stock footage cue sheet;

10. a complete, verbatim, type-written transcript of the Program, including all narration and sync with each person appearing in sync suitably identified with correct spelling of name, when name is appropriate, and title identification, when title is appropriate;

11. a list of credits and a list identifying all major participants;

12. a list of all people to be identified in the Program, and the S.M.P.T.E. times of the desired identifier;

13. all outtakes from the Program unless otherwise authorized by Fanning.

WGBH/PBS TECHNICAL STANDARDS AND SPECIFICATIONS

The following is a summary of the technical standards and specifications required of the delivered Documentary Master and Documentary Protection Master. You should be aware that the standards required for PBS is significantly higher than the FCC requirements.

Should you require further detail, please do not hesitate to contact the FRONTLINE post production staff.

FORMAT:	One-Inch (1") type C
AUDIO:	Channel 1 -- full mix Channel 2 -- M, D, & E Channel 3 -- drop frame ascending SMPTE time code at +3 VU
TEST SIGNALS:	Color bars and tone (at +8dBm) Program levels must be consistent with test signals.
PULSE WIDTHS:	Vertical -- no more than 21 lines Horizontal -- no more than 11.2 (to allow for dubbing)
FCC POLICY STATEMENT REGARDING BURST:	A color program with limited monochrome segments should contain burst full time.
REGISTRATION:	There should be no red, green or blue edging in any portion of the frame.
COLOR BALANCE:	Blacks and whites should be balanced, skin tone should be natural.
ENHANCEMENT:	There should be no hard or artificial looking contour lines.
COMPRESSION:	There should be no clipping in either the blacks or the whites -- details should be seen in both.
TARGET:	There should be no streaking, smearinng, bloom or lagging from normal images. Those phenomena should not be excessive from highlights.